

Curriculum Vitae

Mary Modeen

Blairgowrie, Scotland

mmodeen151@googlemail.com

Orcid ID: <https://orcid.org/0000-0002-5571-1809>

Current Post: Chair of Interdisciplinary Art Practice

Associate Dean (Internationalisation) since 2015

Lead Coordinator of PhD Studies and Research Degrees, since 2015 and

Founder, MFA in Art & Humanities (2011), with additional PhD supervisions

DJCAD, University of Dundee, Scotland

University of Dundee: appointed 1989-present, full-time

e-mail: m.modeen@dundee.ac.uk

Teaching Experience:

1989-present Duncan of Jordanstone College of Art & Design, University of Dundee

1983-89 Dartmouth College, New Hampshire (USA): Assistant Professor of Art: Printmaking, Drawing. Also, Interdisciplinary Modernism (team-taught)

1980-82 Louisiana State University (USA): Associate Instructor: Basic Design, Lithography

1977-79 Ottumwa Heights College, Iowa (USA): Instructor and Head of Art Department: teaching Drawing, Painting, Art History, Humanities, American Literature, and Theatre Appreciation

1976-77 Director of University Publications, NE Missouri State University and Extension Instructor-teaching English composition

1975-77 NE Missouri State University: Part-time Instructor: Drawing, Art Appreciation, Graphic Design, English Composition

Additional information:

Professor Modeen has been awarded the University of Dundee's **Chancellor's Award for Outstanding Contributions to Teaching (2017)**, the highest accolade in the University for recognition of excellence in teaching. She was also awarded by the Dundee University Student Association, student's choice **Award for Inspirational Teaching (2016)**. Her long teaching experience in Higher Education in several countries, in public and private institutions, in large research universities, Ivy League and specialist institutions solidly positions her teaching in terms of breadth, depth and pedagogic expertise. Her studio art practice is complemented by wide academic contexts in all areas of the humanities in her teaching methods of associative comparisons.

Additional temporary International teaching experience:

- 2000 & 2007 Visiting Professor, Arts Academy, University of Ballarat, Victoria, Australia; undergraduate studio classes and tutorials; postgraduate seminars and tutorials
- 2007 Visiting Senior Research Fellow, Te Tumu, School of Maori Studies, University of Otago, Dunedin, New Zealand; postgraduate seminar and public lectures, and solo exhibition
- 2007 School of Fine Art, Otago Polytechnic, Dunedin, New Zealand: public lectures

PhD / M.Litt - Supervision and External Examination / Validation:

Completed PhDs (9 to date):

Giles Sutherland, (*The Road to Meikle Seggie: Richard Demarco's Edinburgh Arts Journeys, 1972-1980*), AHRC funded,* First Supervisor. Submitted. Viva outcome is major corrections 12 months. Re-submitted, 26 March 2020. Completed July 2020.

Laura Donkers (*Deploying collaborative artistic co-creative methods to strategically promote eco-social regeneration for small island communities*) –Began June, 2015. First-supervisor. Funded by the SGSAH AHRC.* Submitted 15 Nov. 2019. Viva Jan 2020

Elika Vlachaki (*Kapodistrian Orphanage or Aegina Prison: Can the arts function within a social context as a catalyst for change?*) student funded by Wilhemina Barns-Graham Trust*, Began 2015, First Supervisor. Completed 3 June '19.

Helen 'Nel' Whiting, PhD (*'Elite Identities in Scottish Family Group Portraits, 1740-1790'*), AHRC funding awarded*. First supervisor. Completed Jan. 2019.

Kiera J. Pringle Shackleton Anderson, PhD (*((Dis)placement, Trauma, and Generational memories: a visual exploration and representation of the links between trauma and place in the Highlands of Scotland and Scottish emigrant communities in North America seen from a 21st C perspective*) . First Supervisor. Completed Jan. 2019.

Faye Harland (*Katherine Mansfield and Visual Culture*); AHRC funding awarded*, Second supervisor

Aidan Williams (*Architectural Implications of Heidegger's Concept of Dwelling*; **completed** March 2014). Co-supervisor.

Gina Wall (*Photographic Dissemination: iterations of difference in the text of landscape and photographic writing*). Art and Philosophy, **completed** 2011, Second supervisor.

Jonathan Milburn (*Paintings and their explanation: Myth, meaning and diversity in the 21st Century*). **completed** 2011, Second supervisor.

Current Supervision (7 at the moment, one on Temporary Withdrawal):

Gareth M. Jones, part-time (China/UK) – (*Borrowed Scenery: A Walking Practice in Urban Japan and the UK*)-Began June 2015. Due to submit Dec. 2020. First-supervisor.

Miriam Mallalieu, (*Taxonomies of Knowledge: a practice-led investigation into the organising, structuring and archiving of information*), Queens College Scholarship funded,* began Sept. 2018. First supervisor.

Louise Ritchie, part-time (*Hybrid States*, Beginning Sept 2019), Second Supervisor

Katie Potapoff (*Inhabiting the Unknown*), Beginning Nov. 2019), First Supervisor

Dan Drage (*Sacred Space, Place, Time: Extra-material realities in and through the material*) beginning Jan 2020. First supervisor

Ewan Allinson, Part-time, (*Hefted to Hill: The Aesthetics & Ontology of Daily Life in an Upland Dale*) Began Dec. 2019

Susie Johnston- Part-time (*Waste Matters: A collaboration between object, artist and disposal site*). Beginning Oct. 2020.

Kevin Li (Professional Doctorate) 1st supervisor, on temporary withdrawal until Jan 2021

Edith Qian, (*Internationalization of Art and Design Higher Education in China: A Case Study on the Global Centre of Sichuan Fine Arts Institute*), beginning Oct. 2020, first supervisor.

Leena Nammari- accepted, seeking funding

Samantha Wilson- accepted, seeking funding

Lujain Jamal- (*The Emotional Impact of Installation Art on the Spectator/Understanding Time and the Ability to Travel in Time via Experiencing Art*), accepted but not yet matriculated due to funding problems. First supervisor

As evidence of standing in the field: **PhD/MPhil External Examiner** for 7 to date:

Brendan Wright, (Institute of Technology, Carlow, Ireland, May 2020) *Mediating Rural Heritage through the Creative Arts: an analysis of how rural creative arts practices in the south east of Ireland can enrich the breadth and depth of societal engagements with Place in a changing climate*. MPhil.

Anna Dako (University of Aberdeen, May 2020) *Dances with Sheep: On Somatic Ontologies of Human Nature and Wellbeing and RePairing Human-Nature Condition with 'Feel: Thinking' in Movement*

Celestine Jung Hee Kim (University of Reading, July 2017) *Painting in the expanded field from the perspective of Merleau-Ponty's phenomenology*

Trevor Borg (Univ. of Leeds- Sept. 2016).

Katie Davies (Fine Art Practice-led PhD, UWE, Nov. 2013) *Ideogrammatic Territory: Visualising Royal Wootton Bassett And The Ceremonial Borders Of The United Kingdom.*

Jane Bailey (Fine Art Practice, UWE, Aug. 2013) *Navigating UnCommon Ground: Engaging and articulating the places and connectivity of older adults in rural contexts through creative practice,*

Arantxe Echarte (*Socially Engaged Performative Art Practice*, UWE, Feb. 2012)

Internal PhD Convener of Viva Voce Examination (5):

Rebecca Lindsey (*Design Approaches to Creating Social Metrics*, June 2019)

Miriam Waite (*Serious Comics*, May 2019)

Courtney Chetwynd ("*It Tells Us: The Practice of Performativity and Liminality within Northern Culture*", June 2018)

Nick Waring (*Walking as Art Practice*, March 2012)

Internal PhD Examiner (5):

Jade Gunnell (*Co-creating Citizen Science fro Community Action*, August 2020)

Karen De Wild (*Internet Art and Agency*, September 2018)

Austin Smidt (*Creating Society as a Work of Art; Toward an Imaginative Logic of Action in Sartre's Critique of Dialectical Reason*, 2016-'17)

Cornelia Solfrank (*New Media, Copyright Law and Performative Art Practice*, 2012);

Thomas Andrews (*Indigenous Knowledge and Museum Practices*, Nov. 2011)

Internal PhD administration, 2008-present:

University Research Steering Group for REF 2020

Doctoral Academy Working Group

Professional Doctorate Working Group

Admissions, Recruitment and Internationalisation Committee (Humanities) – Convener

International Working Group (DJCAD) - Chair

International Strategies, Partnership Development and

International Student Recruitment; Taught Postgraduate Course Development; Thesis Monitoring Committees; Research Degrees Committee; Transfer/upgrade meetings, etc.

MLitt Advisor Candidates in Art and Philosophy; also Gender, Culture and Society (Whiting; Flockhart; etc.)

External evaluator Course Validation, Napier University, Edinburgh
PhD applications, Open University, 2000

Key Teaching Initiatives

Modeen has been central to the development of interdisciplinary studies in Art and Media, and Humanities. She was the **Course Director for Art, Philosophy and Contemporary Practices** for nearly eight years (2003-2010) during its formative beginning, developing the new and unique undergraduate course, liaising with the Humanities faculty, recruiting, teaching, advising and assessing, for the first early years through its first five years of graduates. Following this, she designed, coordinated and developed the interdisciplinary **Master of Fine Arts in Art & Humanities (for which she was Course Director, from 2012-Sept 2018)**, currently in its ninth year. The enrolment is 30 postgraduate students from around the world, in a unique and challenging course. This the largest Masters course historically across both Schools, and has led to significant interdisciplinary transformations in their 'cultural' core module, as well as new options on creativity and imagination in Philosophy. Papers and exhibitions by the MFAs are also a key feature of the annual Interdisciplinary School PG conference. Her **PhD supervision** is also characterised by these interdisciplinary studies, linking studio practice with academic investigation. To date, Modeen has 9 completed PhD students, and 5 current doctoral candidates. Additionally, she initiated and led **an international summer experience** that began in June 2016, and continues to grow, now coordinated annually by Jan Johnson, former Fulbright Fellow in DJCAD.

Higher Education

- 1980-82 **MFA-Master of Fine Art**, Louisiana State University (three-year fulltime programme post-Masters, *the terminal degree* in USA system): Printmaking: Thesis and Exhibition, with additional classes in Modern Literature, creative writing and 19th C French art history
- 1975-76 **MA-Master of Arts**, NE Missouri State (now Truman State) University (USA): Humanities and Aesthetic Education: Thesis and Solo Exhibition
- 1974-75 **Bachelor of Fine Arts**, *summa cum laude*, Alma College: Printmaking, Painting and Drawing
- 1971-74 **BA**, Alma College, Michigan (USA): Majors in Fine Art, Music, English literature, and minor in Psychology
- 1973 **HE certificate**, Academia Pietro Venucci di Belli Arti, Perugia, Italy: university level courses in Drawing, Fresco, Renaissance Art
- Continuous Learning: Advance in Management; Management and Leadership Training; on-going Professional Development, IT and Information Training, Foreign Languages (French, German, Italian), Team-building Skills, Mentorship, Women in Managaement; Assessment and Objective Setting; Educational Leadership; etc

RESEARCH

Research Summary:

Modeen's research links creative practice with interdisciplinary academic studies in the humanities, particularly philosophy, literature, indigenous and feminist studies. Her research has several threads: perception as a cognitive and interpretive process, and place-based research, which tends to connect cultural values, history and embodied experience. As such, this work usually combines creative art practice and writing.

Most recent research includes a GCRF award to study the *Caiçara*, indigenous fishermen of coastal Brazil. Generally, her work aims to continue this trajectory with artwork and publications that examine the 'invisible' but important elements in perceptions of site-specific places, and especially to support this work with attention to indigenous knowledge, multiple histories, memory and reprised pasts, partially through a process of 'deep-mapping.'

Key Research Initiatives:

International research networks, three of which Modeen co-convenes, are central in conducting the critical discourse which address, challenge and strengthen these research insights. She led an international five-day conference in Dundee in Aug.2013, and an annual conference for (now) 6 consecutive years, two recent PhD symposia ('19 and '20), and has participated in countless international events. Often now, she is a **keynote speaker** at international conferences and symposia (eight between Oct '12 and Feb'17). Collaborative research projects have been undertaken with various members of the Humanities faculty. She has been the leading figure in **interdisciplinary collaboration** between DJCAD and Humanities at all levels. Her role in several of the new interdisciplinary Humanities Research Centres – the Centre for Scottish Land Futures, the Scottish Centre for Continental Philosophy, and the newest one in the Centre for Poetic Innovation, with word and image interactions and SWIG, are important in future collaborative research.

Funded research, project specifics:

Apr 2019-

Feb 2020 'Stories of the Caiçara', PI, Global Challenge Research Fund (UK) to continue working with interdisciplinary team, with Dr Heather Yeung, in Ilhabela, S.P. Brazil.

Nov-Dec '18 Casa na Ilhabela Artist in Residence, with Professor Christine Baeumler (Univ. of Minnesota, USA), Brazil

- Sept 2017 As CI, Modeen co-organised *CMIT* Conference (06-09/09), with 150+ attending on three days. Co-sponsored by ASLE-UKI, University of Sheffield, Sheffield-Hallam, Land2, and University of Leeds.
- Nov 2016 As PI, Modeen organised and led the *Being in Place: The Highs and Lows of Sited Practices* Conference (26/11) and Postgraduate Event (27/11), with 80+ attending on both days. Funded from various sources, including PLaCE International research networks, with assistance from the Scottish Centre for Continental Philosophy.
- Nov 2015 As CI, in collaboration with the University of Leeds and Dr Judith Tucker, and Dr Rebecca Thomas of Hertfordshire, Modeen organised and led the *Matter Matters* Conference (12/11) and Postgraduate Event (13/11), with 40+ attending on both days
- Jan 2015 As PI, Modeen organised and led the *Vibrant Matters* Conference (29/01) and Postgraduate Event (30/01), with 80+ attending on both days. A publication will ensue. Funded from various sources, including Land2 and PLaCE International research networks, with assistance from the Scottish Ctr for Continental Philosophy.
- 2012-2013 As PI- Modeen led the *Invisible Scotland* International Conference, as Organiser and host for nearly 100 people over five days in August 2013. This included organising two days of 'peripatetic seminars', with six trips ranging across Scotland. As Principal Investigator, the following grants were received on behalf of PLaCE International: UWE- (£2,000), University of Melbourne (\$5,000), Univ. of Minnesota (\$800); Dundee City Council (£1,800); + in-kind sponsorship with Woodlands Trust; Carnegie Trust Foundation Publications Award (£2,500); and several small private contributions and donations. The eponymous book has been published, with ISBN.
- 2010-12 Modeen as Co-investigator, *Engendering Dialogue: Feminist Thought and Contemporary Debates in Art, Science and Education*: three symposia and a dedicated web-site to build links between feminists philosophers and key areas of debate in the Scottish context; funded in part by the Royal Society of Edinburgh (£10,000): with Dr. Rachel Jones. Modeen solely curated the exhibition *Seeing Difference*, held in conjunction with the symposium, at the VRC, Dundee.
- 2009-12 Modeen as Co-Investigator was the Curator for four exhibitions; Editor of the book publication; and only artist as researcher on the team: *Poetry Beyond Text*, joint multidisciplinary project at Dundee and Kent Universities bringing together artists, poets, humanities scholars, cognitive psychologists and media researchers. AHRC funding and

follow-on grant (£500,00+),
<http://www.poetrybeyondtext.org/team.html>

2002-05 Co-investigator and Team member, *Creativity and Practice Research Group*, Dundee and Aberdeen Universities, funded by AHRB (£243,000)

Research networks, on-going:

Note: All events for these networks are each pieced together with grants from various sources, but have always to date included universities, government, city and local funds, charities and community organisations, and international contributions from network partners.

2010-present Co-convener, *Mapping Spectral Traces* International Research Network, involving artists, architects, geographers, curators, media experts and community leaders, www.mappingspectraltraces.org

2011-present Co-convener, PlaCE International, an international research consortium: <http://placeinternational.org/>. Modeen is leading Co-director.

2012-present Co-convener: Land2 Research Network: UK practice-led research group, www.land2.leeds.ac.uk Funded through University of Leeds, and by individually multiply-funded projects

2012 Scientific committee member, *Transgression*: conference hosted by the Dept. of Planning and Architecture, University of the West of England, Bristol, 2013

Research Grant, completed:

2019-20 Principal Investigator: --Global Challenge Research Fund, The first grant (£10,008) framed to build a team, scope the initial area on-site, and lead toward other large grant applications with a greatly expanded interdisciplinary team. New related research applications are pending, but delayed due to Covid-19.

Academic Management:

Modeen is the Associate Dean for Internationalisation for both the School of Art and Design ('15-present), and the School of Humanities ('18- until July '20), and now solely for DJCAD). In this role, she leads the internal outreach, working to establish international links, articulations, UG and TPG exchanges, applications to TPG courses, staff exchanges, and mutual research collaborations. As ADI she is/as been a member of the **DJCAD School Executive Group (SEG)**, the **School of Humanities Executive Group (SEMG)**, the **University's International Deans Operating Committee (IDOC)**, and, until 2019, **University Senate**.

Modeen is also currently the Joint Co-ordinator for PhD Studies and Research Degrees. As such, she maintains an overview of approximately 45 PhD students in the DJCAD faculty, and assures their monitoring, progression, satisfactory academic supervision internally and across several schools in the University, recruitments, external funding grants, and strategic growth in research and teaching developments. Other management experience is detailed fully herein, with Course Directorships at undergraduate and postgraduate levels; two School Boards; through research development; quality assurance; and external liaisons. Cross campus links that Modeen developed have led to sustained academic collaborations of many types, including research projects, exhibitions, and doctoral supervision.

Administrative and Community Contributions:

Modeen has contributed to **UK-wide Learning and Teaching Support;** importantly, as the government funded (1996) Computers in Teaching Initiative (CTI) at Brighton--for which Modeen served as the Scottish representative consultant, began to broaden its scope, and authored the major proposals to become the LTSN for the subject sector, subsequently the **Higher Education Academy**, Modeen was a founding member, along with Prof Bruce Brown (Brighton), Prof Clive Richards (Coventry), Dr Ronnie Baird (NI) and others. This led to a 2-day per week secondment from teaching and admin duties at DJCAD to support the Scotland-wide HE sector, as well as **chairing the UK Working Group to support Pedagogical Research.** This lasted until 2001, and was the predecessor to the current Higher Education Academy, subject centre in Art, Media and Communications.

Much more recently, Modeen has organised and contributed on a more international scale—as well as nationally—in several capacities. In addition to co-convening two international and one national research networks, she serves on the **editorial board** of *Wild Conversations Press* [www.wildconversations.co.uk]; as the founding advisor for *Outwith* postgraduate e-forum. Modeen **curates exhibitions**, including one in Dundee through the funded *Engendering Dialogues* grant; liaises with interdisciplinary colleagues, as is seen in her role with interdisciplinary research centres; externally examines multi-disciplinary PhD's; and authors research grants that link collegially distinctive team members in joint research projects (see Research).

Professional Status: Advising and Support:

2015- present Reviewer for *The Anthropological Journal of European Culture*,
 Ingenta Connect, Berghahn Publishing, ISSN [1755-2923](https://doi.org/10.1080/17552923.2015.1053111), Online
 ISSN: [1755-2931](https://doi.org/10.1080/17552931.2015.1053111)

- 2014-present Editorial Board member, the new *Journal of Traditional Art & Folk Studies*, and the *Journal of European Folklore Research*, both published by MacroWorld Publishing. www.inlcs.org/journals
- 2013-present Academic advisor, *Outwith* postgraduate e-journal, launched 2013
- 2012-2016 Consultant for Kilgraston School (Bridge of Earn) art department. This has also enabled Modeen to supervise short-term postgraduate teaching projects and placements by DJCAD students in the art department
- 2011-present Editorial Board member, *Wild Conversations Press*, Bristol
- 2001-02 External Course Evaluator and advisory panel member for proposed Cultural Studies course, Edinburgh Napier University
- 1998-00 Member, Board of Directors, Peacock Printmakers, Aberdeen
- 1992 Juror, Dundee Photographic Society Photographic Awards
- 1992 Printer and Consultant, *Europa Imprimata* Portfolio, sponsored by Shell UK and the Demarco European Foundation
- 1990 Artist's assistant to Arthur Watson, Venice Biennale
- 1990 Juror, 'Pennsylvania Paperworks', Seagate Gallery, Dundee

Courses, further training and CPD in Management:

Advanced Management, Women Executives in Management; Performance Review; Setting Goals; Working With Difficult People; Managing Budgets and Cost Centres; Mentoring Colleagues; Assuring Pedagogical Standards; Financial Investor Responsibility and Ethics (USA); Maintaining Ethical standards; Time Management for Executives; ITC for Management; Building Effective Teams, etc.

Professional Status: Curatorial

- 2019 Editor, *Confluence: Tradition in Contemporary Art*, Exhibition publication, and participating exhibitor. Montclair, NJ: Montclair State University, New Jersey, USA and Chongqing, Sichuan Fine Art Institute, China.
- 2012 Curator of *Seeing Things Differently* exhibition: Visual Research Centre, 3-person exhibition in conjunction with one of the three *Engendering Dialogue* symposia funded by the Royal Society of Edinburgh: works by Pollard, Wall and Fisher
- 2011 Curator of *Poetry Beyond Text*: commissioned art, poetry and artists' books four exhibitions: Visual Research Centre, DCA, Scottish Poetry Library, Moray Arts Centre, and Royal Scottish Academy, funded by the AHRC. With authored and edited book publication.

- 1998 Curator of *Lithographs: Scottish / Swedish* exhibition: Peacock Printmakers, Aberdeen, Lithography Academy, Tidaholm, Sweden
- 1994-95 Curator of *Common Ground* exhibition: Scottish and Dutch prints, Peacock Printmakers, Aberdeen, and Printmakers Gallery, Utrecht, The Hague, with book publication.
- 1988-89 Curator of *In Black & White*: large drawings by six contemporary artists, Hopkins Center, Dartmouth College, USA
- 1986-87 Curator of *Contemporary Prints and Drawings*, Dartmouth College, Hanover, NH USA
- 1984-85 Curator of *The Image Impressed: Intaglio Prints from the Permanent Collection of the Hood Museum*: Dartmouth College, Hanover, NH USA

Professional Status: Honours and Awards

- 2017 Chancellor's Award for Outstanding Contributions to Teaching at the University of Dundee
- 2016 DUSA (Dundee Univ. Student Association) Student Led Teaching Award for Inspirational Teaching
- 2013 Carnegie Trust for Scottish Universities, grant for illustrated publications: *Invisible Scotland*
- 2012 Nominated for the McKnight Distinguished Visiting Chair in Art and Humanities, University of Minnesota, USA
- 2007 Carnegie Trust for Scottish Universities, research travel grant
- 2005 Carnegie Trust, grant for illustrated publications
- 2003 Funded research leave, DJCAD
- 2000 Inaugural University Research Fellowship, University of Ballarat, Australia
- 2000 Whitehall Trust award, Dundee
- 1997 Carnegie Trust grant for publication
- 1994 Jurors' Award (split first prize), Seagate Gallery, Dundee
- 1991 Jurors' Commendation, International Science Festival, Demarco Gallery, Edinburgh
- 1991 Jurors' Award, Seagate Gallery, Dundee
- 1988 Jurors' Award, Creative Arts Workshop, New Haven CT, USA
- 1984 Barnhard Memorial Purchase Award, University of Maine, Presque Ile, USA
- 1982 Full tuition grant, Banff Centre School of Fine Arts, Canada

Publications and Exhibitions List:

Books, Multimedia and Chapters (published)

Modeen, Mary & Biggs, Iain. ***Creative Engagements with Ecologies of Place: Geopoetics, Deep-mapping and Slow Residencies***, London: Routledge, 2020. Monograph. 10 Chapters, 70 Illustrations.

Modeen, M. (Ed.) *Confluence: Tradition in Contemporary Art*, Montclair, NJ: Montclair State University, 2019. 72pp. ISBN978-0-578-56913-0.

Poetics At The Edge Of Vision And Art, (Book Chapter): published in *Poétique Liminars*, Mallorca: University of Balearic Islands Press, 2016.

Invisible Scotland: Revealing a Process of Interdisciplinary Discovery, Modeen, M. (Editor and author), Moray School of Art Press: University of Highlands and Islands, 126pp. With additional funding from The Carnegie Trust for the Universities of Scotland. ISBN: 978-0-9576428-0-5.

Modeen. M.: 'Neither Here nor There' in *Art Is the Gap*, ed. Mel Shearsmith. Bristol: Wild Conversations, 2012. ISBN 978-09560266-3-7. Pp.8-12.

Poetry beyond Text: Vision Text and Cognition, Mary Modeen (Ed). University of Dundee, 2011. ISBN: 978-0-9568371-0-3. Mary Modeen: 'Discovery by Doing: Research through Creative Practice'. *Poetry beyond Text*, pp. 8-37 in

Modeen, M.: 'Distancing and Foregrounding: Visual Art, Place and Memory'. *Cartographies of Culture: Memory, Space, Representation*, Vol. 2, ed. Kalaga, Kubiszcz. *Literary and Cultural Theory*, Vol. 35. Frankfurt, etc: Peter Lang, 2010. ISBN 978-3-631-60909-5

Modeen, M.: 'Ahi Ka: Homefires Burning'. *Debatable Lands*, Vol.2, ed. Iain Biggs. Bristol: Wild Conversations, 2010.

Modeen, M. (Ed). *Remembered Places*, Ballarat: Ballarat Fine Art Gallery, 2007. ISBN-978-0-9775638-4-5.

Modeen, M. (Ed). *This Place Called Home*, Douglas: Manx National Heritage, 2006. ISBN- 0-901106-53-4

Modeen, M. Introduction, 'Nature and Other Narratives'. *Annabelle Hulbert*. Newtonards, NI: Ards Art Centre, 2005. n. pag

Modeen, M. Project Director and Contributor: *Introduction to Architecture and Environmental Design*. ScoLaRNet and Educational Development Services, 2001. Multimedia CD-Rom e-book, and accompanying paper text.

Modeen, M. *Antipodean Field Notes: Visual Arts Research in an Australian Context*. Ballarat: University of Ballarat, 2000.

Refereed Journal Papers (published)

Modeen, M. and Whiting, H. 'Groups of the manners in Scotland': David Allan -- the Process and Politics of Printmaking', *Journal of the Scottish Society of Art Historians*, Vol. 22 (2016-17), Nov'17, St. Andrews, Scotland

Modeen, M. 'Breaking the Boundaries of 'Self': Representations of Spatial Indeterminacy', *Architecture and Culture Journal*, special issue *Transgression: Body and Space*, Volume 2/Issue 3, November 2014, pp335-358. David Littlefield and Rachel Sara, Eds. ISSN: 2050-7828 Online ISSN: 2050-7836

Modeen, M. 'In Praise of Multiplicity: Pluralism and Contemporary Photographic Art Practices', *Journal of Visual Art Practice*, Vol. 12, Number 2, (Aug 2013). pp. 135-147(13)

Modeen, M. 'The Opposite of Snake: Surrealism and The Art of Jimmie Durham'. *Journal of Surrealism and the Americas*, Eds. Rush Jackson III, and Claudia Mesch [special issue on Native American Surrealisms], Vol.7:1. (Spring, 2013). pp. 71-95.

Modeen, M. 'Homefires and Hearth: One's Place in the World'. *Te Kaharoa, The E-Journal of Indigenous Pacific Issues*, Vol. 2 (Autumn 2008), n. page. Web. ISSN 1178-6035, AUT, Auckland, NZ. <http://tekaharoa.com/index.php>

Modeen, M. 'Echoes of Voices Long Gone: Soundworks'. *Junctures: The Journal of Thematic Dialogue* 9 (December 2007), n. pag. Web and print, with digital media, ISSN: 1176-5119

Modeen, M. 'Remembering, Forgetting and 'Fabling' Place', in *Scope: Contemporary Research Topics (Art)*, Issue 2 (November 2007). ISSN (for hardcopy version): 1177-5653; ISSN (for online version): 1177-5661.

Published Exhibition Catalogue essay:

Modeen, M. *Des Meeren und der Liebe Wellen* ('The Waves of Sea and Love'): Audrey Grant Exhibition catalogue, 12-28 Sept.2018, Introduction. London: Panter & Hall, 2018.

Pending Publications:

Journal article:

Traditional Knowledge of the Sea: the Wisdom and Culture of the Caiçaras.
Submitted to the *Journal of Cultural Geography*, pending publication in Sept. '20.

Journal articles in preparation:

- **Journal article:** 'An Architecture of Arrival and Departure: Harbours of Desire', conference presentation (and panel chair) for the 16th Annual International Conference of the Architectural Humanities Research Association, Nov. '19; revised and pending publication
- **Journal article:** *Participatory Research: Collaborative Environmental Artistic Practice.* In preparation for submission to the *Journal of Fine Art Practice*
- **Journal article:** 'Stealing time: Objects of Memory and Observation', with Dr Erika Vlachaki to the *Journal of Memory Studies*

Conference Papers, invited through peer-reviewed process (typically 20-50 minutes presented within conference formats):

A major feature of Modeen's research and interdisciplinary practice achieves impact in these public arenas. In fact, the importance of these conferences links the promotion of Dundee as a centre of research with her interdisciplinary research and groups; in particular, conferences offer specific opportunities to articulate research investigations that cross over various methods and techniques. Public speaking is one of Modeen's strengths, as is her ability to communicate with diverse audiences.

- 'An Architecture of Arrival and Departure: the Harbours of Desire' for the 16th Annual International Conference of the Architectural Humanities Research Association, peer-reviewed, University of Dundee, 21-23 Nov 2019. Also, panel session chair.
- Invitational: 'The Importance of Creativity in Global Education', at Leaders of the World Conference, Montclair State University, New Jersey (USA); 9-12 Oct '19

- Invitational: 'Thinking and Dwelling: An Artful Worldview for Higher Education', at Leaders of the World Conference, Montclair State University, New Jersey (USA); 25-27 Oct '17
- 'Seeing, Seeing In and Seeing Through: Visions and Imagings of Eco-Mystical Poets' panel presentation, CMIT Conference in association with ASLE-UKI, Sheffield, England; 6-9 Sept.'17
- 'In Praise of Wetlands' panel presentation, CMIT Conference in association with ASLE-UKI, Sheffield, England; 6-9 Sept.'17 (also with exhibition)
- '*Groups of the manners in Scotland': David Allan -- the Process and Politics of Printmaking*', co-presented with Nel Whiting at the two-day symposium, sponsored by the Scottish Society for Art History with Edinburgh Printmakers, National Galleries of Scotland and University of St Andrews, 3 - 4 February 2016. (also with journal article)
- (Invitational Keynote) 'Interstices, Voids, and Vibrant Spaces', Oriol Myrddin Gallery Symposium, Wales, Feb. 2015. Video podcast
- (Invitational Keynote) *Poetry Beyond Text*, LICETC International Conference on Contemporary Poetry: Generic Challenges, Identity and Public Incidence, University of the Balearics, Palma de Mallorca, 11-13 Dec. 2014
- (Invitational Keynote) 'Mind the Gap: Drawing from the Land as Both Phenomenological and Metaphysical Sited Revelation', for *Drawing in the Place of the Landscape*, Land2 Symposium, Plymouth College of Art, 25 Jan. 2014
- (Invitational Keynote) 'Dwelling in the Space of Uncertainty', LAND2 symposium at Southampton City Art Gallery 18th Oct, 2013
- 'Breaking the boundaries of 'self': representations of spatial indeterminacy', *Transgression* - the 10th international conference of the Architectural Humanities Research Association, Department of Planning and Architecture, University of the West of England (21-23 Nov. 2013). Also, Scientific committee member for peer review of papers.
- 'Printmaking Process as a Journey of Becoming' for Edinburgh Printmakers guest lecture series (25 April '13), and for Impact 8 International Printmaking Conference, Univ. of Dundee (Aug. 2013). Also, Chair for two additional panels, and peer-review reader for submitted papers.
- Keynote Presentation: (Co-authored with Iain Biggs) 'Hidden In Plain Sight' for 'shadows, traces, undercurrents' Conference, Univ. of Minnesota, Minneapolis, MN, 17-20 Oct. 2012
- 'The Language of Stone' video and presentation for 'Embodied Memory', Mapping Spectral Traces V, University of Galway, National University of Ireland Galway, 2012. Vimeo: <https://vimeo.com/home/myvideos>

- 'The Opposite of Snake: The Art of Jimmie Durham'. 'Native American Surrealisms' Panel, College Art Association, Los Angeles, 2012.
- 'Poohsticks and Rivers of Referents'. London Knowledge Lab, sponsored by University of Lincoln, "The Theory, Practice & Art of Movement Capture and Preservation" Conference, 19-20 Jan 2012.
- 'In Praise of Multiplicity: Philosophy and Photographic Art Practice'. 'Philosophy and...'. Society for European Philosophy, York St John's University, 2011.
- 'Groundedness'. Mapping Spectral Traces IV, National University of Ireland, Maynooth, 2011. Modeen took three undergraduate students to this event as well, to introduce their work and to help them in their first public speaking roles
- 'Love from a Distance'. Mapping Spectral Traces III, University of the West of England, 2011.
- 'Poetry / Visuality / Materiality: Stepping In, Out, Between'. *Poetry Beyond Text* Final Symposium, University of Dundee, 2011.
- 'Polyvalent Perception'. Mapping Spectral Traces II. Virginia Tech University, 2010.
- 'Vision, Text and Perceptual Interpretation' (Co-authored with Martin Fisher, Lisa Otty and Andrew Michael Roberts). 'Perception/s', Institut Supérieur des Sciences Humaines de Tunis, 2009.
- 'Landscapes of Epiphanies'. 'Greenscapes ... Landscapes of Myth and Imagination', Brock University, Ontario, Canada, 2009.
- 'Homefires and Hearth: One's Place in the World'. Third International Conference for Art and Peace, Gernika, Basque Spain, 2007.
- 'Remembering, Forgetting and "Fabling" Art'. 'Technologies of Memory in the Arts, Radboud University, Nijmegen, 2006.
- 'The Eternal Advocate: The Artist as Visual Humanist', Hawai'i International Conference on Education, 2005.
- 'Distancing and Foregrounding: Visual Art, Place and Memory'. 'Mapping Space(s): Memory, Place, Locality', University of Silesia, 2005.
- 'The Enigma of Creativity in Fine Art Higher Education'. 'Creativity in Question', Queen Margaret University College, Edinburgh, 2002.
- 'Why Is Architecture for Grown-ups?' (with Bill Pirnie). Architectural Education Exchange 2, Sheffield Hallam University, 2000.
- 'Communiversality'. 'Communities and Art, Education and Technology', Barnet College, London, 1997.

Visual and Multimedia Exhibitions

Modeen's professional art practice features work in all media, but especially in printmaking, artist books and installations. Her work is internationally exhibited in 28 solo exhibitions worldwide, 10 two-person shows, and well over 70 group exhibitions, and she has conducted many international research residencies and public commissions. Her work has been exhibited in three heritage museums, and is in public and private collections across the world.

Selected Solo Exhibitions:

- 2014 *The Absolutely Other*, Edinburgh Printmakers Gallery, Edinburgh.
Prints, artists books and constructed prints. With gallery brochure.
- 2012-13 *Ways in Which the World Takes Shape*. Solo large permanent
installation within the Min No Aya Win Human Services Center, Fond
du Lac Reservation of Chippewa Indians, Cloquet, Minnesota, USA
- 2007 *Te Whenua Maori*, Auckland University of Technology, Auckland, New
Zealand, with acquisitions for the permanent collection (10 July- Aug)
- 2007 *Tangata Whenua*, Te Tumu Arts Ctr., University of Otago, Dunedin,
New Zealand. Held in conjunction with a Senior Research Fellowship.
- 2007 *Remembered Places*, (two simultaneous solo exhibitions) Ballarat Fine
Arts Gallery, Ballarat, Victoria, Australia: 5-6/2007 Also, Old Post
Office Galleries, Sturt St., Ballarat. With book publication:
Remembered Places.
- 2006 *What Is This Place Called Home?* Manx National Heritage Museum,
Douglas, Isle of Man. 01/07/06-07/10/06). With publication *This Place
Called Home* (see publications, above), and held in conjunction with a
commission and residency
- 2004 *Patterns of All Our Days*, Ards Arts Centre, Newtownards, Northern
Ireland, in collaboration with the Ulster Folk & Transport Museum.
Followed by Gracefield Arts Centre, Dumfries, Scotland.
- 2003 *Layers of Time* (print exhibition), Ards Arts Centre, Newtownards,
Northern Ireland
- 2000 *Mary Modeen*. University of Ballarat, Victoria, Australia. Solo
exhibition of prints plus a commissioned sculpture in a Public Art
context for the campus
- 1998 *The Eternal Contemporary*, Nordic Heritage Museum, Seattle,
Washington
- 1998 Fifteen years of lithographs, Lithographiska Akademin, Tidaholm,
Sweden – in conjunction with the International Lithographic
Symposium and group exhibition
- 1997-98 *East of the Sun, West of The Moon*, Sculptural Installation, in
conjunction with the Scottish Sculpture Open Number 9, juried by

- Prof. Duncan Macmillan; sited at MacRoberts Art Centre, University of Stirling.
- 1997 *Graces, Fates and Furies*. Main Editions Gallery, Hahndorf, Adelaide, South Australia
- 1997 *Mary Modeen*. Impact Gallery, Buffalo, New York USA
- 1996 Artspace Gallery, Peacock Printmakers, Aberdeen
Crawford Arts Centre, St Andrews
Malaspina Printmakers Society, Vancouver, British Columbia, Canada
Kari Baas Gallery, Seattle, Washington, U.S.A.
- 1995 *Graces, Fates & Furies*, Evergreen State College, Olympia, WA, USA
Also, Fenix Underground, Seattle, Washington, U.S.A.
- 1993 International Arts Symposium (an installation with neon and earth)
Hermit Foundation, Czech Ministry of Culture, Plasy, Czech Republic
- 1989 *Recent Work*, Jaffe-Friede Gallery, Hopkins Center, Dartmouth College, Hanover, New Hampshire, USA
- 1988 *Prints and Drawings from Scotland*, Richard Demarco Gallery, Edinburgh
- 1988 *Works on Paper*, Aberdeen Art Gallery and Museum, Aberdeen, Scotland
- +8 other solo shows internationally since 1979

Two-person exhibitions:

- 2011 *The Enigma of Place*, collaborative multi-media installation, with Iain Biggs, for *Sensory Worlds: Environment, Value and the Multi-Sensory* 7-9th December, in conjunction with the conference *Embodied Values: Bringing the Senses Back to the Environment*, Institute for Advanced Studies in the Humanities (IASH), University of Edinburgh. With funding from the Andrew W. Mellon Foundation
- 2010-11 *Landscapes of Epiphany and Memory*, with Dr. Judith Tucker, Armory Gallery, Virginia Tech University, Blacksburg, Virginia USA.
- 1996-98 *One Woman, One Man*, collaboration folio de luxe with John Burnside, Writer in Residence, University of Dundee; launched at the Nordic Heritage Museum, Seattle, Washington
- 1992 *Arcane Knowledge*, Artspace Gallery, Aberdeen, Scotland with Ian Howard
- 1987 *Rooms for Thought*, Recent paintings, Woodstock Gallery, Woodstock, Vermont, USA, with James Watkinson
- + 5 other dual shows internationally since 1979

Selected Group Exhibitions:

- 2020 *Ossuary*, a group exhibition curated by Prof Laurie Beth Clark, Milwaukee Institute of Art and Design, 17 January-7 March 2020, Wisconsin (USA). <https://ossuaries.wordpress.com/mary-modeen>.
Other exhibition of this work at:
- 2019-20 *Confluence: Tradition in Contemporary Art* exhibition, Montclair State University, Montclair, NJ (Oct. 9-Dec 7 2019) and Sichuan Fine Art Institute, Chongqing, China (March-April 2021), in conjunction with the *Leaders of the World Conference*, with book publication ISBN
- 2017 *In Praise of Wetlands* exhibition with Biggs and Baeumler, in association with the CMIT Conference sponsored by ASLE-UKI, Bank Street Art Centre, Sheffield, England; Sept.17. Major installation with printed fabric and soundwork, and also an artist's book entitled *In Praise of Wetlands*: <https://land2.leeds.ac.uk/symposia/in-the-open/in-the-open-iain-biggs-christine-baeumler-mary-modeen/>
- 2015 *In the Open*, Collaborations of women artists and poets, New Hall, Murray Edwards College, Cambridge University. 1-21st Sept.
- 2014 *Former Artists-in-Residence Print Exhibition*, Seacourt Printmakers, Bangor, Co. Down, Northern Ireland; 2-30 April
- 2013 *Ossuary*, University of Tennessee Downtown Gallery, Knoxville, TN (USA). (A sculptural artwork as 'reliquary', in a large group exhibition, curated by Prof. Laurie Beth Clark of Wisconsin.) Oct.'13
- 2012 *shadows, traces, undercurrents*, large group exhibition, Nash Gallery, Minneapolis, Minnesota (USA) October 2012. (A 12-foot artwork with 17 large prints, mounted and installed).
- 2012 *A Sense of Place in Artists Books*, group exhibition, Architecture Library Gallery, University of Minnesota, Minneapolis (USA)
- 2012 *Close to Home: Artists Reconsider the Local*, Leeds University and East Street Arts, Leeds, England. 10-30 July. Installation artwork
- 2012 *Body/Space/Memory-MSTV*, Galway, Ireland, 19-22 April. Video-*Untitled (The Language of Stone)*, 2min.: 40 sec. Black Box Theatre, Galway, Ireland.
- 2012 *Current Voodoo*, Southern Graphics Council International (USA) Conference "Navigating Currents" Ogden Museum of Art, New Orleans, Louisiana, March 2012. Followed by tour to: Wriston Galleries, Lawrence University, Appleton, Wisconsin (Jan. 2013),

- University of Louisiana-Lafayette (October 2012), and Louisiana State University, Baton Rouge, LA
- 2011 *Space, Place and Spectral Trace*, BV Studio Gallery, Bristol, England. 22-28 March 2011.
- 2011 *Poetry Beyond Text*, group exhibition, large AHRC research project: in Visual Research Centre, DJCAD; Scottish Poetry Library, Edinburgh; Royal Scottish Academy, Edinburgh. Plus an artist's book, a print with poetic text, and website. www.poetrybeyondtext.org.
- 2009-'10 *Artist Proof*, group exhibition with 24 other artists: stage proofs and final prints, with accompanying book *Artists Proof* and two year tour (Bristol, Ireland, etc). Chester Beatty Library, Dublin, Ireland, with acquisition for permanent national collection.
- 2009 Aberdeen Artists, Aberdeen Art Gallery, Scotland; annual exhibition
- 2009 Royal Scottish Academy, the Mound, Edinburgh: 183rd annual exhibition
- 2008 Aberdeen Artists, Aberdeen Art Gallery, Scotland; annual exhibition
- 2008 Royal Scottish Academy, the Mound, Edinburgh: 182nd annual exhibition
- 2008 Art Melbourne, Victoria, Australia with Pharos Editions
- 2004-7 *Symbolic Sites: The International Archive of Humanist Art*, Guernica, Spain; Counihan Gallery, Melbourne, Australia and Ballarat Fine Art Gallery, Ballarat, Australia; Portadown and Belfast Northern Ireland; Durban, South Africa; Tbilisi, Georgia; and Kent State University, Ohio, USA. With colour illustration in book: *Art and Humanist Ideals: The International Archive of Humanist Art*, William Kelly, Ed. Published by Palgrave-Macmillan, c. 2003.
- + 51 other group shows internationally since 1979

WORK in PUBLIC COLLECTIONS:

- Zuckerman Museum of Art, Kennesaw State University, Georgia, USA
- Southern Graphics Council International, USA
- Min No Aya Win Human Services Center, Fond du Lac Reservation of Chippewa Indians, Cloquet, Minnesota, USA
- Scottish Poetry Library, Edinburgh
- Centre for the Artist Book, VRC, University of Dundee, Scotland
- Chester Beatty Library and National Collection, Dublin, Ireland
- International Archive of Humanist Art, Melbourne, Australia
- Auckland University of Technology, Auckland, New Zealand
- University of Ballarat, Victoria, Australia
- Swedish Hospital, Seattle, Washington, USA

- Nordic Heritage Museum, Seattle, Washington
- Aberdeen Royal Infirmary, Aberdeen, Scotland
- Scottish Equitable Plc, Edinburgh, Scotland
- McManus Gallery, Dundee City Art Galleries, Scotland
- Scottish Conservancy Council, Glasgow, Scotland
- Hungarian National Museum of Art, Budapest, Hungary
- Aberdeen Art Gallery & Museum, Aberdeen, Scotland
- Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, USA
- Arts & Humanities Council of Greater Baton Rouge, Louisiana, USA
- Old State Capitol, Baton Rouge, Louisiana, USA
- Louisiana State University, Baton Rouge, Louisiana, USA
- Northeast Missouri State University, Kirksville, Missouri, USA
- Alma College, Alma, Michigan, USA
- Albright College, Reading, Pennsylvania, USA

RESIDENCIES:

- | | |
|---------|--|
| 2019-20 | Ilhabela, São Sebastiao, Brazil, on GCRF funded grant award |
| 2018 | Casa na Ilhabela Residency, São Sebastiao, Brazil |
| 2007 | Senior Research Fellowship, University of Otago, Dunedin, New Zealand. (20th Feb to 20th April and again from 24th June to 1st Aug 2007) |
| 2007 | Senior Research Fellowship, University of Ballarat, Victoria, Australia. (22 April-22 June) |
| 2005 | Artist-in-residence, Manx National Heritage Museums, Isle of Man |
| 2003 | Artist-in-residence, Seacourt Print Workshop, Bangor, Northern Ireland, also with sponsored assistance by Ulster Folk and Transport Museum, Cultra, Co. Down, Northern Ireland |
| 2000 | Inaugural Senior Research Fellowship, University of Ballarat, Australia |
| 1988 | International Artist-in-Residence, Aberdeen Art Gallery & Museum and Peacock Printmakers, Aberdeen, Scotland |
| 1986 | Sabbatical in France for studio art and research |
| 1985 | Visiting Artist, Louisiana State University Print Workshop, Baton Rouge, Louisiana |
| 1982 | Studio workshop, The Banff Centre, School of Fine Arts, Banff, Alberta, Canada |

COMMISSIONS:

- | | |
|--------|---|
| 2005-6 | Manx National Heritage, commission for 3 outdoor sited sound sculptures in three sites, and a video piece |
|--------|---|

- 2000 Sculpture (public art) commission, University of Ballarat, Victoria, Australia--permanent installation on campus building façade
- 1998 Powergen (Yorkshire), print commission
- 1995 Powergen (Yorkshire), print commission
- 1983 Arts & Humanities Council of Greater Baton Rouge, commission for 3 prints in large editions

Narrative Summary:

Mary Modeen is an artist, academic, interdisciplinary scholar, writer, professor and connection-maker across the world. She bridges disciplines in her own work, and has done so throughout her life. Her broad education as an undergraduate (majors in Art, Music, and Literature, with a minor in Psychology), her MA in Humanities and Aesthetic Education, and her terminal degree (3-year MFA in the USA system), in studio art with additional work in literature, bears this out. She has taught across the arts at the HE level, and has lectured widely across several countries: the USA for many years, New Zealand, and Australia, in addition to the last 30 years full-time in Dundee.

Among the many achievements that Modeen has accomplished, are several successes for Duncan of Jordanstone College of Art and Design, and the University as a whole. These are demonstrated by the fact that she was the Course Director and one of the founders of the Art, Philosophy and Contemporary Practices course (APCP as it was then called, now simply Art & Philosophy), seeing through its first curricular stages of development and its first 5 years of graduates; this course continues to run successfully with a full enrolment and growing numbers of applicants from the UK and worldwide. From this point, Modeen founded and led as the Programme Director the MFA in Art and Humanities, a highly successful interdisciplinary postgraduate course taught across two Schools, Humanities and DJCAD. Past students have rated this course as having 100% satisfaction, and it exceeded all its projected enrolments for its initial 4-year business plan. Modeen was awarded the Chancellor's Award for Outstanding Contributions to Teaching at the University of Dundee (May 2017); and the year before, DUSA Student Led Inspirational Teaching Award (May 2016). Aligned to this success is the evidence that several students from each cohort progress to PhD studies in interdisciplinary practice-based research. Modeen now supervises 8 such PhD students currently, with supervision equally across both Humanities and DJCAD, with the majority of these students fully-funded by the AHRC and other external funds. She also jointly coordinates all 45 PhD students across DJCAD.

As Associate Dean for Internationalisation, Modeen is building on her long-held passion for making links between countries, institutions, programmes and people. She has initiated five new partnerships in the past four years, and increased OS enrolment by over 250% over the last three years in DJCAD. Formerly, she was the DJCAD Erasmus coordinator for four years, and established several long-lasting exchanges. For her entire career she has worked tirelessly to assist students and colleagues to make useful contacts in research and teaching, helping graduates find further study abroad, and bringing top students to Dundee. To this end, she is currently establishing several international educational partnerships and collaborative programmes. Another example of this spirit of mutual exchange is found in her Direction and Co-convening of three separate research networks, two international and one national, and participation in three of the research centres in the School of Humanities.

Modeen's research status as a fulltime FTE on a teaching/administrative and research contract (55/45 respectively) is another indication of the impact of her international status as an artist/scholar. Her research outputs unsurprisingly feature two types of work: creative outputs exhibited worldwide as artworks in printmaking, artist books, and installations, with illustrated lectures; and writing, which includes many journal articles, edited books, and a major co-authored book currently with the publishers (working title: *Geopoetics, Deep-mapping and Slow Residencies: Creative Engagements with Ecologies of Place*). Her area of research is place-based investigation, which—though broad—allows her to examine geo-locational, historical and philosophical issues in depth. As a Scottish immigrant herself, issues of home, indigeneity, migration, belonging, ecology and phenomenological perception are pervasive in her work as underlying currents beneath visible surfaces of multiple, nuanced layers of perception. Her creative practice embeds this research, and through visual modes, focus on multiple stages of cognition and memory in 'looking outwards'. She has brought this many-layered appreciation of mindful attention to place in the major research events that she has brought to campus, including *Invisible Scotland* and *Vibrant Matters*, and in November 2016, *Being in Place: The Highs and Lows of Sited Practices*. In October 2019 she has led the coordination for a scheduled two-venue international exhibition, called *Confluence: Tradition in Contemporary Art*, and comprised of Chinese, Scottish and American artists and designers, to be exhibited first in Montclair State University (New Jersey) followed by a second iteration in Chongqing, at Sichuan Fine Arts Institute Museum of Art, April 2020, (now postponed to 2021 due to Covid-19) and has edited the book publication that accompanies this major exhibition.